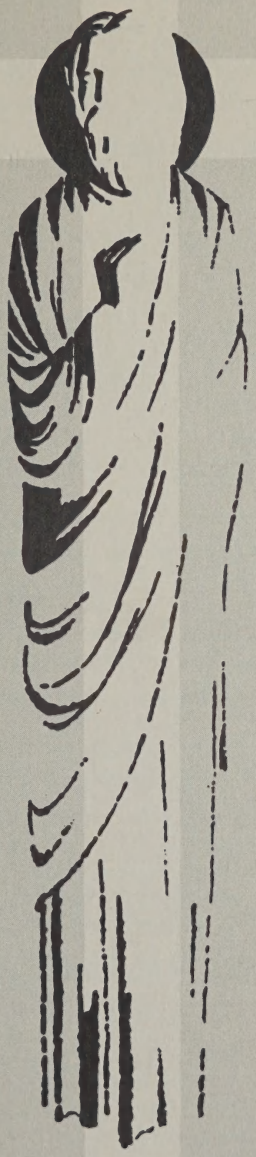

MR. DUNN'S FIRST CONCERT

handel and haydn society

153rd Season

1967 - 68

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Donald Teeters, *Assistant Conductor*

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handel and haydn society

153rd Season

THOMAS DUNN, *Music Director*

Concerts 982 and 983

HANDEL - MOZART

MESSIAH

First American Performance

Symphony Hall, Boston

Friday, December 8, 1967 at 8 p.m.

Sunday, December 10, 1967 at 8 p.m.

SOLOISTS

BARBARA WALLACE, *Soprano*

EUNICE ALBERTS, *Contralto*

JON HUMPHREY, *Tenor*

ANDREW POULIMENOS, *Bass*

THE CHORUS OF THE HANDEL AND HAYDN SOCIETY

HANDEL AND HAYDN SYMPHONY ORCHESTRA

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DANIEL PINKHAM, *Harpsichord*

Founded 1815 *America's Oldest Choral Society* *Incorporated 1816*

THE MOZART VERSION OF "MESSIAH"

By George Gelles

Contributing Critic, Boston Globe

Tonight's "Messiah" performance is a modern-day Mozart premiere — the first hearing since 1799 of Handel's oratorio in Mozart's arrangement.

Mozart's version, made in 1789 at the request of Vienna's enlightened musical lord, Baron Gottfried van Swieten, was designed for the Kavaliers-Gesellschaft, an amateur group established by van Swieten and especially interested in performing the music of Bach and Handel. The Society gave the work twice in 1789 and we know of two subsequent performances, the latter on Christmas Eve, 1799. About three years later the Leipzig house of Breitkopf and Haertel published the score, and performances have never — until now — been the same.

Breitkopf's first edition, based on van Swieten's copy of Mozart's manuscript, was corrupt, having been edited and somewhat simplified by the composer and keyboard player August Mueller and the music critic Friedrich Rochlitz. Later editions made matters worse. What has passed as Mozart has been an uncomfortable, unauthentic mixture of Mozartian vestiges with emendations by everyone from Mueller to 19th century England's great musical falsifier Ebenezer Prout.

With the New Mozart Edition's 1961 "Messiah" publication, a collation of the single extant section of Mozart's manuscript and the complete performing parts used by van Swieten's players, we are able to return to historical accuracy with Mozart's original score.

Mozart enlarged Handel's orchestra to the late 18th century full orchestra; he used the added winds — flutes, oboes, clarinets, bassoons, horns, trumpets, and trombones — at times as a foil to the sound of the string band, as in the chorus 'His yoke is easy'; individually, for example, in the soprano aria 'How beautiful are the feet,' as part of a quasi-chamber music dialogue; or along with the strings to enrich the orchestral texture.

This sort of instrumental elaboration plus a few changes in the shape of the piece (most notably the exclusion of the chorus 'Let all the angels of God' and the aria 'Thou art gone up on high', and the resetting of the aria 'If God is for us' as a recitative) are the most prominent features of Mozart's "Messiah"; it is a reworking that offers us an invaluable lesson that we have not previously had in late 18th century attitudes towards music of the high-Baroque.

It is requested that there be no applause except at intermissions.

It is requested that no photographs be taken during the concert.

HANDEL - MOZART

MESSIAH

Oratorio, composed by Handel in 1741. Begun August 22, finished September 14. Text selected from the Scriptures by Charles Jennens. Produced in Dublin, April 13, 1742, with the composer conducting. In 1789, Mozart reorchestrated the work. The Mozart orchestration is used in these performances. The American premiere of "Messiah" was by the Handel and Haydn Society in Boylston Hall, Boston, on December 25, 1818. These performances, which are the first American performances of the Mozart orchestration, are the 234th and 235th "Messiah" concerts given by the Society.

Part the First

1. Overture.

Tenor Recitative

2. Comfort ye my people, saith your God. Speak ye comfortably to Jerusalem, and cry unto her, that her warfare is accomplish'd, that her iniquity is pardoned. The voice of him that crieth in the wilderness, Prepare ye the way of the Lord, make straight in the desert a highway for our God.

Tenor Air

3. Every valley shall be exalted, and every mountain and hill made low: the crooked straight, and the rough places plain.

Chorus

4. And the glory of the Lord shall be revealed, and all flesh shall see it together, for the mouth of the Lord hath spoken it.

Bass Recitative

5. Thus saith the Lord of Hosts; yet once, a little while, and I will shake the heav'ns, and the earth, the sea, and the dry land; and I will shake all nations, and the desire of all nations shall come: The Lord, whom ye seek, shall suddenly come to his temple, even the messenger of the convenant, whom ye delight in: behold, he shall come, saith the Lord of Hosts.

Bass Air

6. But who may abide the day of his coming and who shall stand when he appeareth? For he is like a refiner's fire.

Quartet and Chorus

7. And he shall purify the sons of Levi, that they may offer unto the Lord, an offering in righteousness.

Alto Recitative

8. Behold, a virgin shall conceive, and bear a son, and shall call his name Emmanuel, God with us.

Alto Air and Chorus

9. O Thou, that tellest good tidings to Zion, get thee up into the high mountain: O Thou, that tellest good tidings to Jerusalem, Lift up thy voice with strength, be not afraid; Say unto the cities of Judah; behold your God! Arise, shine for thy light is come, the glory of the Lord is risen upon thee.

Bass Recitative

10. For behold, darkness shall cover the earth, and gross darkness the people: but the Lord shall arise upon thee, and his glory shall be seen upon thee. And the Gentiles shall come to thy light, and kings to the brightness of thy rising.

Bass Air

11. The people that walked in darkness have seen a great light: and they that dwell in the land of the shadow of death, upon them hath the light shined.

Quartet and Chorus

12. For unto us a Child is born, unto us a Son is given: and the government shall be upon his shoulder; and his name shall be called Wonderful, Counsellor, the mighty God, the everlasting Father, the Prince of Peace.

13. Pifa.

Alto Recitative

14a. There were shepherds abiding in the field, keeping watch over their flock by night.

14b. And lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them: and they were sore afraid.

15. And the angel said unto them, fear not: for, behold, I bring you good tidings of great joy, which shall be to all people: for unto you is born this day in the city of David a Saviour, which is Christ the Lord.

16. And suddenly there was with the angel a multitude of the heav'nly host, praising God, and saying,

Chorus

17. Glory to God in the highest, and peace on earth, good will toward men.

Soprano Air

18. Rejoice greatly, O daughter of Zion: shout, O daughter of Jerusalem! Behold thy King cometh unto thee: he is the righteous Saviour, and he shall speak peace unto the heathen.

Soprano Recitative

19. Then shall the eyes of the blind be open'd, and the ears of the deaf unstopped. Then shall the lame man leap as an hart, and the tongue of the dumb shall sing.

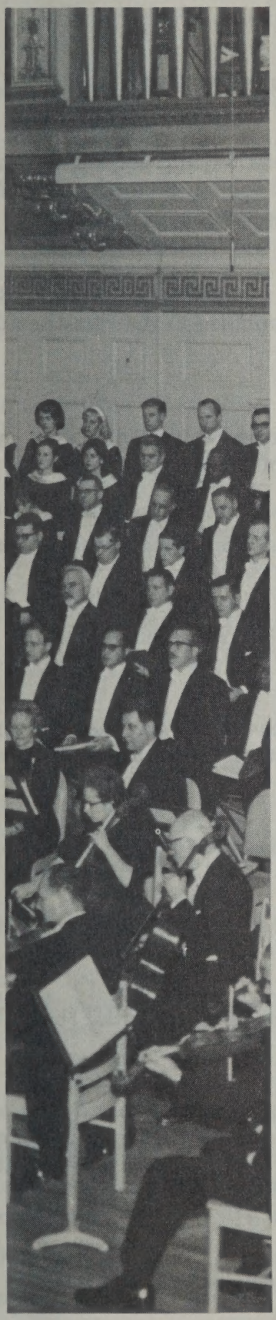
Soprano Air

20. He shall feed his flock like a shepherd: and he shall gather the lambs with his arm, and carry them in his bosom, and gently lead those that are with young. Come unto him, all ye that labor, and are heavy laden, and he will give you rest. Take his yoke upon you, and learn of him; for he is meek and lowly of heart: and ye shall find rest unto your souls.

Quartet and Chorus

21. His yoke is easy, and his burthen is light.

INTERMISSION



handel and haydn society

153rd Season/1967-68, Thomas Dunn, *Music Director*

CHRISTMAS CONCERT

Wednesday, December 27, 1967
8:30 p.m., Trinity Church, Copley Square

The Boston premieres of two "new" pieces mark the Handel and Haydn Society's Christmas Concert in Copley Square's Trinity Church. The first, Richard Felciano's "Glossolalia — a Ritual for Electronic Tape, Organ, Percussion, and Baritone," is a pleasingly fresh avant-garde selection which concert goers will find very exciting! The accompanying selection, "Wonder Tidings — a Cycle of Xmas Carols," by John LaMontaine, is an unusual choral treatment of more traditional Christmas fare. This rare combination of premiere selections makes up a fine year's end concert, one you won't want to miss and won't soon forget. This concert will be open free of charge to the public and is sponsored by the American Guild of Organists.

SPRING CONCERT

Sunday, March 24, 1968
3 p.m., Symphony Hall

The Spring Concert, featuring works by Haydn, Britten, and Vaughan Williams, will be the Society's final performance of the season. Highlighted by Haydn's "Harmoniemesse," his last and probably best Mass, the concert features Britten's ingenious "Cantata Academica" and Ralph Vaughan Williams' "Fantasia on the 'Old 104th.'" Vaughan Williams' piece is a highly unusual choral work, featuring solo piano throughout and utilizing the chorus and orchestra as background. These exciting works, combining the past with the present, provide a colorful conclusion to the Handel and Haydn Society's 153rd season.

Chorus

22. Behold the Lamb of God, that taketh away the sin of the world.

Alto Air

23. He was despised and rejected of men; a man of sorrows, and acquainted with grief. He gave his back to the smiters, and his cheeks to them that plucked off the hair: he hid not his face from shame and spitting.

Chorus

24. Surely he hath borne our griefs, and carried our sorrows: he was wounded for our transgressions; he was bruised for our iniquities: the chastisement of our peace was upon him.

25. And with his stripes we are healed.

26. All we like sheep have gone astray; we have turned every one to his own way; and the Lord hath laid on him the iniquity of us all.

Soprano Recitative

27. All they that see him laugh him to scorn: they shoot out their lips, and shake their heads, saying:

Chorus

28. He trusted in God that he would deliver him: let him deliver him, if he delight in him.

Alto Recitative

29. Thy rebuke hath broken his heart; he is full of heaviness; he looked for some to have pity of him, but there was no man, neither found he any to comfort him.

Alto Air

30. Behold, and see if there be any sorrow like unto his sorrow.

Soprano Recitative

31. He was cut off out of the land of the living: for the transgression of thy people was he stricken.

Soprano Air

32. But thou didst not leave his soul in hell; nor didst thou suffer thy Holy One to see corruption.

Chorus

33. Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of glory shall come in. Who is this King of glory? The Lord strong and mighty, the Lord mighty in battle. Lift up your heads, O ye gates, and be ye lift up, ye everlasting doors; and the King of glory shall come in. Who is this King of glory? The Lord of hosts, He is the King of glory.

Alto Recitative

34. Unto which of the angels said he at any time, thou art my son, this day have I begotten thee?

Chorus

35. The Lord gave the word: great was the company of the preachers.

Soprano Air

36. How beautiful are the feet of them that preach the gospel of peace, and bring glad tidings of good things.

Chorus

37. Their sound is gone out into all lands, and their words unto the ends of the world.

Bass Air

38. Why do the nations so furiously rage together: and why do the people imagine a vain thing? The kings of the earth rise up, and the rulers take counsel together: against the Lord, and against his anointed.

Chorus

39. Let us break their bonds asunder, and cast away their yokes from us.

Tenor Recitative

40. He that dwelleth in heaven shall laugh them to scorn: the Lord shall have them in derision.

Tenor Air

41. Thou shalt break them with a rod of iron; thou shalt dash them in pieces like a potter's vessel.

Chorus

42. Hallelujah: for the Lord God omnipotent reigneth. The kingdom of this world is become the kingdom of our Lord and of his Christ; and he shall reign for ever and ever. KING OF KINGS, AND LORD OF LORDS.

INTERMISSION

Part the Third

Soprano Air

43. I know that my redeemer liveth, and that he shall stand at the latter day upon the earth; and though worms destroy this body, yet in my flesh shall I see God. For now is Christ risen from the dead, the first fruits of them that sleep.

Chorus

44. Since by man came death, by man came also the resurrection of the dead. For as in Adam all die, even so in Christ shall all be made alive.

Bass Recitative

45. Behold, I tell you a mystery; we shall not all sleep, but we shall all be chang'd, in a moment, in the twinkling of an eye, at the last trumpet:

Bass Air

46. The trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed.

Alto Recitative

47. Then shall be brought to pass the saying that is written, death is swallow'd up in victory.

Alto and Tenor Duet

48. O death, where is thy sting? O grave, where is thy victory? The sting of death is sin; and the strength of sin is the law.

Chorus

49. But thanks be to God, who giveth us the victory through our Lord Jesus Christ.

Soprano Recitative

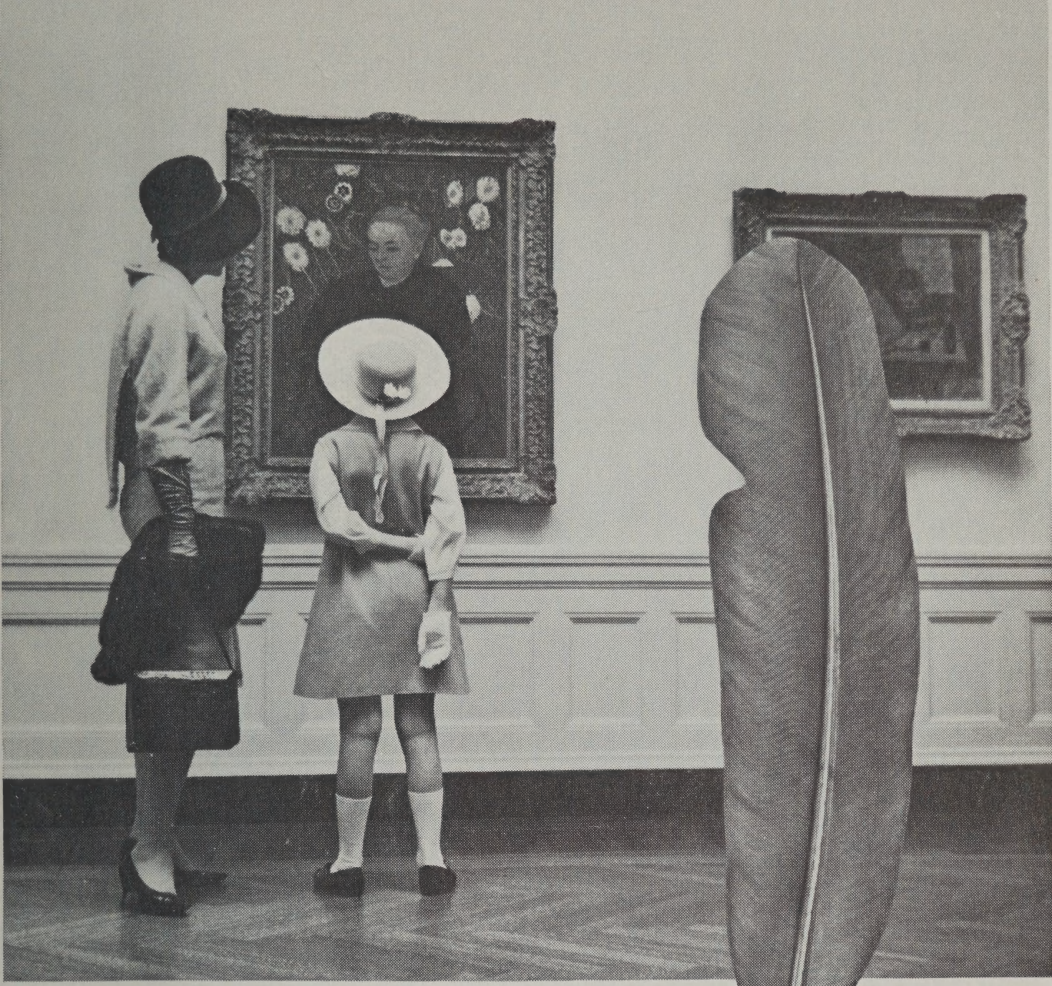
50. If God be for us, who can be against us? Who shall lay anything to the charge of God's elect? It is God that justifieth. Who is he that condemneth? It is Christ that died, yea, that father is risen again, and who is at the right hand of God, who makes intercession for us.

Chorus

51. Worthy is the Lamb that was slain, and hath redeemed us to God by his blood, to receive power, and riches, and wisdom, and strength, and honour, and glory, and blessing. Blessing, and honour, glory, and pow'r, be unto him that sitteth upon the throne, and unto the Lamb, forever and ever. Amen.

CHORUS OPENINGS

Members of the audience who may wish to sing with the Society are cordially invited to audition for openings in the chorus of the Handel and Haydn Society. Tenors and basses are particularly urged to apply for an audition. For further information, telephone or write **Philip J. Webster, Manager, Handel and Haydn Society, 4300 Prudential Tower, Boston 02199, Tel: 266-4200.**



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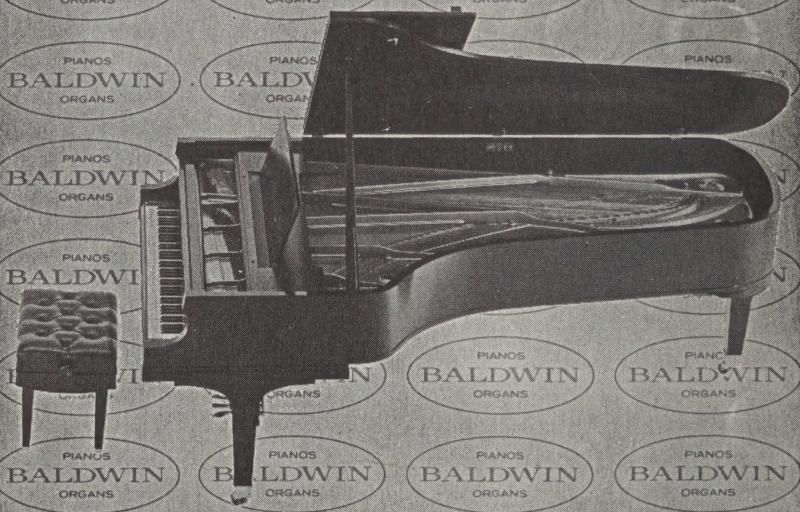
—Thomas Dunn



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